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April 25, 1913

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# The AMATEUR PHOTOGRAPHER'S WEEKLY

"Entered as second-class matter Aug. 22, 1912, at the Post Office at Cleveland, Ohio, under the Act of March 3 1879"

Vol. II

Cleveland, Ohio

No. 42



"The Broken Trail", by John W. Gillies, New York City. First Prize, Bi-Weekly No. 1. SM-20; C-16; PQ-19; CQ-19; F-20; Total 94. Data: Graflex; Euryplan lens; 1 10 sec; F 11; 3 times ray filter; sunshine; 3 P. M.

## This Number:

*A Continuous Growth—No Slight Intended—How to Make Your Prints into an Album—Getting Balance in the Picture—Our Fortnightly London Letter—Perspective and the Lens—Etc.*



Mr. Nick Bruehl  
of Sherwood, Wis., says:  
"Recently while President  
Taft was touring our state,  
I was the only one out  
of hundreds who obtained  
good photos. The day was  
dark and dreary and  
my Mollenhauk Series II  
Waddington came in  
mighty handy"

Ask us or your dealer  
for copy of our catalogue.

Mollenhauk Optical Co.  
Rochester, New York



## HIGH GRADE CAMERAS At REASONABLE PRICES

We manufacture VIEW, FOLD-  
ING and BOX CAMERAS of  
all the popular types and sizes.

Also the only SILENT STUDIO  
SHUTTER, VIGNETTERS and  
Photographic Accessories.

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**CONLEY CAMERA CO.**  
501 Main Street  
ROCHESTER, MINNESOTA

## A. P. W. Prize Competitions

Open to Any Amateur Photographer

### Class A Weekly Competitions

For amateurs who have never  
taken a prize in any competi-  
tion and whose cameras cost  
more than \$10.00, including  
lens.

First prize, \$2.00  
Second prize, 1.00

### Class B Weekly Competitions

For cameras costing under  
\$10.00, including lens.

First prize, \$1.00  
Second prize, any two  
books published by Ten-  
nant & Ward at 25c or 6  
months subscription to the  
A. P. W.

### Bi-Weekly Competitions

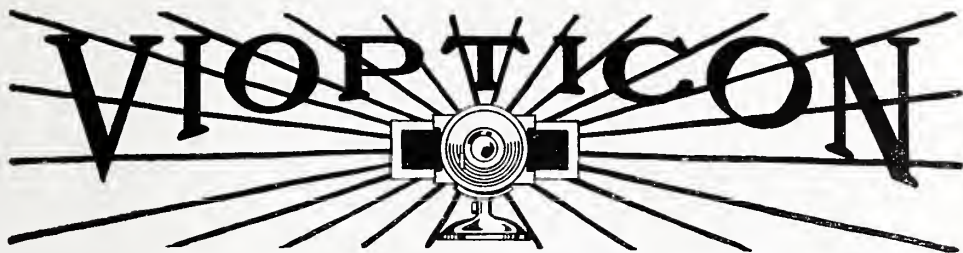
Open to advanced amateurs  
who have won prizes in this  
or other publications.

First prize, \$3.00  
Second prize, 1.00

### RULES

1. Any reader of the A. P. W. may enter in all competitions, but no person may win more than one prize in any Competition in any one month. The winning of a prize, however, will not bar a person from winning a prize in a Special Competition during the same month.
2. Weekly Competitions close each Wednesday, and photographs are entered in which-  
ever Weekly Competition is open at the time of receipt. Bi-Weekly Competitions close the  
second and fourth Wednesday of each month. Special competitions close on dates specified.
3. Prizes are awarded according to the rating of the print. 100% is the highest mark  
obtainable, and the rating is based as follows: Subject matter 20; Composition 20; Lighting  
or Pictorial Quality 20; Chemical Quality 20; Finish 20; Total 100. Detailed rating marks  
are given with all prize-winning prints published. Signed rating cards are sent to all prize-  
winners; but not to other competitors unless requested when print is submitted.
4. No photographs previously published in any magazine or used as samples to ad-  
vertise any special product shall be eligible for any competition.
5. Each photograph must be entirely the work of the competitor as regards selection,  
and arrangement of the subject, exposure and development of the negative, and printing,  
development or toning, and mounting of the print. (This rule does not apply in the case of  
the Weekly Competitions, in which the competitor need only make the exposure).
6. The title; name and address of the competitor; name of competition (Weekly,  
Bi-Weekly or Special); and the following technical data must appear on the back of each  
print: Camera, lens, plate, stop used; exposure; time of day and year; developer; paper; in the  
above order.
7. Photographs need not be mounted. They may be of any size, and on any medium  
except blue print, but must not be framed. Any number of prints may be submitted, but  
rating cards on only two prints may be requested with any entry.
8. If photographs are to be returned they must be accompanied with a stamped addressed  
envelope or label (not loose stamps). The publishers accept no responsibility.
9. The prize winning photographs will remain the property of the A. P. W., and the  
publishers reserve the right to reproduce any or all prints submitted.
10. Awards may be increased or withheld at the absolute decision of the judges, and the  
competitor by submitting a print, agrees to abide by the decision of the judges.
11. All packages should be addressed to the Competition Editor, *Amateur Photographer's  
Weekly*, 917 Schofield Bldg., Cleveland, Ohio.
12. Criticisms: Pictures will only be criticized if requested, and in such case, the  
privilege is reserved to trim or mark prints in any way to illustrate criticisms.

# Use A Vest Pocket Camera and a



## Get full value from your negatives.

Make contact VIOPTICON slides for projection—as easy as making a print.

Make enlargements, any size—the VIOPTICON method is simplicity itself.

You are missing two of the most fascinating branches of photography—enlarged prints from your own negatives and projected images of your own pictures.

The VIOPTICON, an entirely new instrument, is a perfect projector of a new lantern slide transparency that *you can make yourself*, any size image at any distance.

The VIOPTICON makes any size enlarged prints from these same negatives, on bromide or any ordinary developing papers.

Ask your dealer to write us for complete information or write to us yourself.

## Victor Animatograph Company

120 Victor Building

Davenport, Iowa



# DEPENDABILITY in FILM



The assurance that you  
have a roll of reliable Film in  
your camera is worth everything to you.

Your own share in the picture-taking operation may have been without a flaw---correct exposure, perfect focus, right development. Perhaps the subject of the picture is one that you can't get again and you greatly desire a fine negative. It is a vain regret to find out after the opportunity for another exposure is past, that the film you used was imperfect and the negative a failure.

This is where **VULCAN** comes to your aid. It is dependable. The term "**No-Trouble**" was not applied to Vulcan hastily---but only after it had been proved superior time and again. Ask the dealer who has sold other makes of film why he now recommends Vulcan. It isn't because of larger profits; Vulcan Film costs him **more** to buy. The reason is that he wants you as a satisfied customer. Trial of just one roll will do it.

**Film Dependability** must always be considered in the endeavor to get better negatives. Remember this when you get the next roll --- and buy **VULCAN**.

Ask us for dealer's name in your town; Defender booklet free.

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**Defender Photo Supply Company**  
ROCHESTER, BRANCHES IN PRINCIPAL CITIES NEW YORK

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# The Amateur Photographer's Weekly

Designed to Create and Foster a Desire For  
**PICTURE MAKING WITH THE CAMERA**

With Which is Incorporated "Photoisms"

Published Weekly at 917 Schofield Building, Cleveland, Ohio, by J. C. Abel  
at 5 cents per copy. One dollar by the year

VOL. II.

FRIDAY, APRIL 25, 1913.

No. 42.

## A Continuous Growth

By the Editors

**O**UR readers cannot help but notice the many new advertisers whose announcements have been appearing in our columns recently, and we want to bespeak the attention of all those who say that the A. P. W. is the "one photographic journal" to these new advertisements. Manufacturers look for results when they take advertising space; they wish to sell their goods, and believe that the readers who see these advertisements will be induced to buy; unless the advertisements appear in the pages of the magazines it would be very difficult if not impossible for the public to learn what is being offered to them by the manufacturers. In this way a magazine becomes a forum, a marketplace for the sale of goods, and also becomes responsible for the quality of the goods offered through its columns.

What we want to say is this: If the manufacturers find that the readers of the A. P. W. are not interested, they will not take space with us, and without the income naturally derived from this revenue, we cannot make the A. P. W. the all-embracing photographic weekly that we wish it eventually to become. We make sure that all products advertised in the A. P. W. are as represented, and we know that all of them are needed to a certain ex-

tent by our readers. These products are really worth while, and should all be investigated by you. And when you write a manufacturer for his catalogues or advertising matter, please be careful to say that you "saw it in the A. P. W." and you will be doing both the advertiser and ourselves a greater favor than you realize.

## No Slight Intended

**O**NE of the gentler sex who was recently awarded a prize in one of our competitions, wrote us a letter recently, a part of which we reproduce herewith: "The only criticism I have to offer of the A. P. W. is this. You seem always to speak as if there were only men or boys taking pictures while I believe there are as many girls and women interested in photography as men." We know this for a fact. Go through the park on the next warm day and count the number of people with cameras. There will be just as many women as men. But if we recollect our grammar-school training aright we were taught that in referring to persons of both sexes the masculine gender should be used. We are always crowded for space in the A. P. W., and have to condense everything since we have so many good things we want to give our readers. On no account do we want to neglect the ladies.

*Any of our readers who are considering vacation trips to the tropics will be interested in a new pamphlet, recently issued by the Eastman Kodak Company, on the developing of Eastman N. C. Film, Film Packs and Velox Paper in tropical climates.*

*This pamphlet explains the methods and gives the formulae for tray and tank development of films where the temperature of available water is from eighty to ninety degrees*

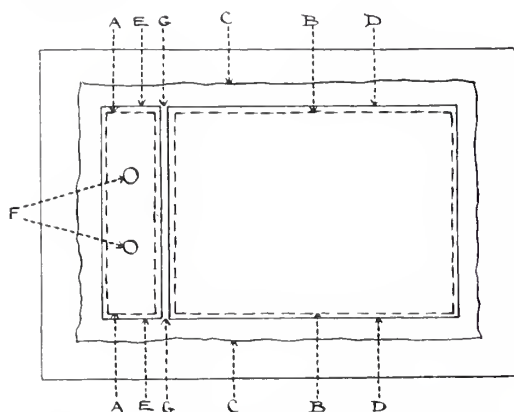
*Fahr., and by following the instructions, hot weather difficulties are readily overcome. Velox may also be handled successfully at a temperature of ninety degrees by following the formulae given.*

*A post card to the Eastman Kodak Company, of Rochester, requesting pamphlet on "Tropical Development," will bring you this information. It may come in handy this summer vacation, anyhow.*

## The "How-to-Make" Series

### How to Make Your Prints Into an Album

SOME time ago Mr. W. T. Atherton, of Duluth, Minn., one of the regular contributors to our competitions, sent us a print or two taken directly from his albums, with a note as to his method of mounting. The plan struck us as being so feasible that we immediately wrote and asked him to give his method in detail for the benefit of the readers of the A. P. W. Mr. Atherton's reply follows, with a diagram prepared by us:



"There are a great number of amateurs who do not get the best out of their efforts through not properly preserving their prints. It is the usual custom to store them away in envelopes and boxes where they soon get destroyed, or while you are showing the prints to your friends, they want some, so that your stock of samples gradually disappears, and when you want to refer to a particular picture, it is annoying to find that none are left.

"My method is as follows: Procure a price book cover, (the I. P. No. 609 for 5x7 prints made by the Irving-Pitt Mfg. Co., of Kansas City, Mo., is the size I use) which can be obtained in all standard sizes from most good stationers. These book covers are on the same order as the covers used by pupils in the public schools, and are fitted with opening rings for inserting loose leaves.

"Now to make your leaves. After your prints are dry, trim them, and if you desire a glossy finish, put them on the squeegee tin in the usual manner. Cut a number of strips of thick paper an inch wide, and soak in water. Now put one strip of paper (A-A) and a print (B-B) on the tin, as in the diagram, the space (G-G) being approximately one-sixteenth of an inch in width. Take a piece of linen, wet it, and ring out until nearly dry. Paste this over the print and strip of paper (C-C), after which cut and soak in water a piece of white or gray paper the same size or a little larger than the print (D-D) and another of the inch strips (E-E) and paste these on the linen as shown. Now your space (G-G) will allow the leaf to turn back easily when in the book, without in the least injuring the print. Pierce two holes (F-F) through the hinge, trim off the edges of the linen, and you have a pliable leaf that will be permanent, and will not suffer from "dog-ears."

"When you have finished the pasting process, you will have, as in the diagram, a print and a strip on the tin; a piece of linen over these; add a piece of paper and another strip on top of the linen and directly over the print and first strip. In the diagram the top paper and strip are made larger for the purpose of easier explanation.

*The Viopticon, an instrument recently placed on the market by the Victor Animatograph Co., Davenport, Iowa., forms a missing link in connection with the small or vest-pocket editions of cameras which are becoming so popular not only with the amateur, but with the so-called semi-professionals. It is a well known fact that the vest-pocket camera is the one best adapted to the travelers, vacation photographers or even at home. There are many points in its favor, the main one be-*

*ing that less accuracy is required in focusing and exposing. Nothing need be said regarding the convenience of the 1 5/8x2 1/2, or 2 1/4x3 1/4, or other small sizes over the so-called pocket cameras which are more expensive, and which refuse to fit in our pockets, despite their name.*

*The Viopticon acts as an enlarger and projector of contact slides from these small negatives. The process involved is so extremely simple that even the inexperienced amateur may*



"If you prefer a matte finish to your prints, then instead of putting your print on the tin, reverse the entire process, placing on the tin first the backing paper and one strip; then the linen; and then the print and another strip, the print being face up. Of course, this can be done on a board or flat surface of any kind. If you use good paste and make sure of perfect contact throughout, you will be pleasantly surprised to see how well your prints will keep. If your prints are very small, place several of them on one leaf, using one large piece of paper for the backing."

### Clearing Bath for Slides

If the lantern slides, as they come out of the hypo, are rinsed for two or three minutes and then placed in the following solution, they will be found to brighten considerably, the tone—at least, in a slide developed with pyro—tending to become more black than brown, and ultimately becoming quite blue-black:

Iron sulphate .....	3 ounces
Citric acid .....	1 ounce
Alum .....	1 ounce
Water .....	1 pint

The same solution will be found a very effective clearing bath for negatives that have become brownish or greenish in tone from the action of a pyro developer.

#### "BUILDING OF GATUN DAM, JR."

BY CHAS. G. BURBANK,  
BOSTON, MASS.

TIED FOR SECOND PRIZE, BI-  
WEEKLY No. 1.

SM-20; C-19; PQ-18; CQ-19; F-16; TOTAL 92. DATA: 5x7 CAMERA; VERITO; CENTRAL PLATE; F/5.6; 1/25 SEC.; MAR. 16; 1913; 3:30 P. M.; WEAK SUNSHINE; DURATOL; ARTURA IRIS, GRADE "A." THE BOY HIGHEST UP MAY APPEAR TO BE STIFFLY POSED, BUT HE WAS SITTING BALANCED ON A STICK, WHISTLING, AND THE BOYS DID NOT EVEN KNOW A PHOTOGRAPH WAS BEING TAKEN, THEY WERE SO BUSY WORKING. THE BOY IN THE TRENCH HAS A LARGE SOD WHICH HE IS PLACING ON THE DAM, AND THE BOY WITH THE HOE IS PATTING IT DOWN INTO PLACE.



easily make his own slides and enlargements with complete success—and add three-fold enjoyment and real value to his pictures.

For projection the small slides,  $2\frac{1}{4} \times 3\frac{3}{4}$  inches, are made in contact with the negatives. Any size image may be secured at any distance from fifteen to eighty feet. Compared with the images produced by standard lantern slide projectors the Viopicon image is more brilliantly illumined and much sharper. The surprising feature of the Viopicon as a pro-

jector is that there is but one adjustment, that of focusing with the rack and pinion. The lamp house is fixed permanently in one position.

For enlarging all that is necessary is to insert a ground glass which is furnished with each machine and place the negative in the instrument in place of the lantern slide. Any size enlargements may be made, from  $3 \times 4$  to  $14 \times 17$ , or larger if desired.

The Victor electric arc, which enjoys widespread popularity in connection with the

# The Fundamentals of Composition

*A Series of Articles Explaining and Discussing the Various Laws of Pictorial Composition*

## Getting Balance in the Picture

By G. Hanmer Croughton

I SHALL have failed of my purpose if I have not convinced the readers of the *Amateur Weekly* that there is a considerable difference between *taking a photograph and making a picture*. Although as yet we have but skirted the outside of the subject, there are so many aspects of this science of composition (for science it is, and like every other science, it is demonstratable by analysis).

There are some artists who deny this, but if they are successful in making pictures, they get the result either by intuition or experience, for every picture that is a success can be analyzed on scientific lines.

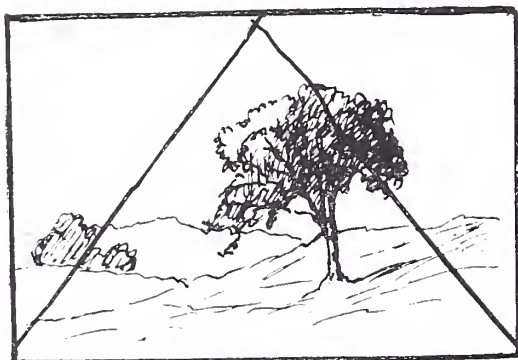


Fig 1

The camerist is considerably hampered in the carrying out of these scientific principles, he has no control over certain qualities of his apparatus. The artist need not see certain

parts of his landscape if he thinks they will not add to his pictures, but the one eye of the lens makes no discrimination. Everything before it must appear upon the plate, and the camerist can only confine himself to the effort to keep the multiplicity of detail in its place, so that the one point of interest should hold the eyes before they pass to the other items of the picture. You will therefore see that the more extended the view—in other words the



Fig 2

more you have in your picture beside the point of interest—the greater sacrifice will be necessary, and consequently the greater difficulty in keeping those items in subjection.

So when you start out with your camera and your view gauge you have many things to look for. In the first place you will look to see if the view will come within the general form of the pyramid, Fig. 1 (of course be it understood that if the exact form of the lines show the pyramid too pronounced that is to be avoided). If it does not con-

*Victor Portable Stereopticon for standard lantern slides, is used on the Viopicon. Attachment is made direct to any incandescent lamp socket on any voltage. This light produces sufficient illumination when enlarging with the Viopicon to make perfect time exposure enlargements on the regular developing papers with which the amateur is familiar. Bronide paper may also be used.*

*Where no electricity is available the Viopicon may be used with a new acetylene*

*attachment producing the most brilliant images ever secured with acetylene gas.*

*Heretofore these convenient small vest-pocket cameras have not become as universal as they should because the small contact prints were hardly large enough for practical use. The Viopicon completes the outfit.*

*Did you know that for \$19.50 the Conley Camera Co., of Rochester, Minn., are listing in their catalogue a panoramic camera that*



form to the pyramid, will it come into the ellipse or oval? (Fig. 2). This is a very pleasing form of composition, but (Fig. 3) the curve or zig-zag is a more pleasing form. The eyes pleasantly follow the line of the letter S or Z. The rectangle (Fig. 4) is a very favorite form of composition for uprights.

The student will be apt to ask, "Why am I to look for those forms?" He may perhaps say as some of the Impressionists have said, "Why should I trouble about symmetry, balance, arrangement of parts, filling of space, etc.? Does not nature herself do this ten thousand times better in her own pretty way?" In answer I would quote a remark of the Artist Whistler, who says, "The artist is born to pick and choose and group with science these elements, that the result may be beautiful."

This is where the camerist is handicapped. He cannot eliminate or add as an artist can, so he must educate his eye to see in nature what he wants to reproduce, and that is why there are so few photographic pictures, for nature, although beautiful in most of her aspects, very rarely composes herself so that the camerist has nothing to do but press the bulb.



Fig 3



FIG. 4

Having decided which of the four forms the view, which has attracted you will go in best, next look for the central or dominant point, the object of interest that has attracted you, and which you wish to be the first thing to attract those who will look at the finished picture. As I have said before, this dominant point should not be in the exact center; it should be in one of the sections of your ground glass that has been divided into three as directed in former chapters, and it will be where the highest light is in just a position with your deepest shadow. Now use your view gauge and see how much of the surrounding scene you can get rid of and reduce the amount of conflicting detail as much as possible without eliminating the important factor of balance. This is of the utmost importance, for on the balance of either line or light and shade depends the success of your picture. It may be near or far from your dominant point. If it is near it will be larger

will take a picture three and one-half inches high and twelve inches long? This camera will include 140 degrees, and uses daylight loading films of regular size, sold by all dealers. This is only one of the many values offered in the Conley catalogue, which you should have in your possession if you are even thinking of a new camera. They will be glad to send it upon request. The full address will be found in the advertisement in this issue.

The Photo Products Company have in their papers and post cards eliminated the common tendency of photographic paper to curl due to the pulling of the emulsion. This result has been accomplished by coating the back of the stock in such a manner that the action of the emulsion is counteracted and as a result the sensitized product lies perfectly flat while handling, and, if prints are properly dried, they will remain flat indefinitely. The curling in developing paper is undoubtedly a most dis-



"THE OLD MILL OF BANBURY CROSS."

By R. M. HOVEY, PASADENA, CAL.

SECOND PRIZE, CLASS A,  
WEEKLY No. 39.

DATA: No. 1 PREMIO;  
R. R.; FILM PACK; U. S.  
64; 2½ SEC.; 11 A. M.;  
APR., 1912; E. K. HYDRO-  
CHINONE FOR FILM; CYKO  
NORMAL STUDIO; ARGO ANTI-  
FRICTION DEV. FOR PRINT.

in size and stronger than if at the edge of the picture. It may be above or below the central line, but it must be either in form or light and shade a certain repetition of your main object (as in the counterpoise of the steel yard).

Now look to your foreground. If your point of dominant interest is in the middle distance you will require something to carry your eyes from the edge of your picture into it, something to lead the eyes to your dominant point. If there are too many items in the foreground, or they are too prominent, your eyes will stop there, and it will need a jerk to carry you over to it. It will be like scrambling over a wall to get into a garden. I have lately had submitted to me for criticism a very good composition, but spoiled by a foreground of piles of rocks—good as a study of rocks, but bad as a foreground of pool and foliage. The rocks were simply a barrier which kept you from getting to the pool with its fringe of willows, but cutting off the rocks entirely the composition was all that could be desired. Again there was a view of a river that would have been a good composition for form (Fig. 2), but it was cut across from side to side by the two lines of rail which

caught the eyes on the right and carried them right across the picture and out of the other side, so that if you wanted to see the river you would have to return by the bank after leaving the rail.

### A Stand for Gaslight Printing

An ordinary metal, hinged-top tripod music stand (such as is familiar to all instrumentalists) I have found most useful for making gaslight exposures. My source of light is a fitting, hanging from the center of the ceiling, over a table which is ordinarily in domestic use. The top of the music stand, on which the printing frame rests, can be adjusted to the exact height of the gasburner; and it is very simple to adjust the distance from the light to any desired point. What is of additional value with uneven negatives is that the hinged top can be tilted back to any angle to allow the lower side of the negative to get more exposure than the upper side; whilst the top of the music stand can also be pivoted round sideways, if required, to allow one side to be nearer to the light than the other. For ordinary exposures the top of the stand is clamped upright, and the very slightest tilt on the printing frame is sufficient to prevent the frame from falling forward. The tripod takes up little room on the table, which does not require to be cleared of domestic impedimenta.

*agreeable tendency, and they are surely to be congratulated. Samples of their products will be sent as per their 25c offer. See the advertisement in this issue.*

*We have been shown some very effective pictures, the result of practically inexperienced coloring of ordinary prints with the celebrated Japanese Transparent Water Colors. These colors have been on the market for a number of years and we have yet to hear of any dissatisfaction expressed by those giving them a*

*trial. It is the tendency of all amateurs to be governed in their selection of subjects by the colors which are presented by nature, only to be more or less disappointed with the final print in monochrome. With these colors, so simple of application and so effective as to results, many of the pictures one takes cannot only be redeemed but made even more pleasing than others quite pleasing in composition but lacking the charm of nature's tints. Look up the advertisement on another page and inves-*

# Our Fortnightly London Letter

Special Correspondence to *Amateur Photographer's Weekly*

London, April 1st, 1913.

**F**RILLINGS and blisters are two photographic troubles which, with the increasing perfection in the manufacture of plates and papers, are not nearly so frequently met with by British amateurs as they used to be in years past, but which yet, from time to time, and especially during a spell of really hot or cold weather, make their appearance again unless care is used. By frilling is meant the parting of the gelatine film from the edges of the glass or celluloid support, while blisters are what the name implies, small bubbles in gelatine, appearing on portions of the plate or paper and gradually spreading sometimes until the whole is riddled with them and presents the appearance of having been fired at with a shotgun at close quarters and with good aim. They appear as soon as the plates or papers are transferred from the fixing bath to the washing water. Both these faults are generally due to the same causes, the principal being the sudden change of temperature to which the plate or paper has been subjected. A prolific cause is the use of freshly dissolved hypo bath. The dissolving hypo chills the water almost to freezing point, and when a plate developed in a solution which is at the normal temperature of the dark room is plunged into it frilling or blisters occur. Handling the edges of the plate with hot fingers brings the same trouble. Excess of hypo in the fixing bath will also tend to cause these troubles. To prevent frilling the old-fashioned remedy used to consist in rubbing a tallow candle along the edges of the plates, but the modern way is to soak the plate in a 10 per cent solution of formalin. Another method is to keep the plate in the hypo until fixed and then to place the dish containing hypo and plate under the tap and allow the water to run gradually in until water is substituted for hypo and the temperature gradually altered without any sudden change. Too strong solutions and too rapid changes of temperature are also the causes of blisters, and the same remedies can be applied. If they still persist remove the plate as soon as fixed from the hypo bath and give a rapid wash

under the tap and dry. When completely dry it can be safely washed in the usual way.

Bearing in mind what has been so frequently said about the temperature of the developer increasing the speed of development, it may not be amiss to give several formulae for use by this method. The time required for complete development varies from one-half to one hour. The causes of variation may be the temperature, also the character of the plate from the point of view of developing, i. e., slow or quick (a thing which will have to be learnt about each brand of plate used), and, lastly, the quality of negative required, whether a thin negative full of detail suitable for bromide enlargement or a denser and more contrasted one for, say, carbon printing. The following formulae are quite reliable, and have stood the test of constant use:

Glycin is deservedly first favorite on account of its non-tendency to stain the negatives.

Glycin—(A) Water 10 oz., soda sulphite 10 gr., potassium carbonate 50 gr., glycin 10 gr. (B) Water 10 oz., soda sulphite 60 gr., potassium carbonate 2 drams, glycin 20 gr.

Glycin Stock Solution—Hot water 10 oz., soda sulphite  $\frac{1}{2}$  oz., glycin 100 gr., potassium carbonate 1 oz. Dilute with 10 parts of water for use.

Ortol is a clean-working developer, giving good detail before there is much density. The quality of the negatives is akin to that obtained with pyro.

Ortol—Water 10 oz., potassium metabisulphite 3 gr., soda sulphite 30 gr., soda carbonate 30 gr., ortol 5 gr.

Hydroquinone or Quinol stands last in popular favor, as tending to give excessive contrasts, but where the subject is lacking in contrast one may be glad to take advantage of this quality. With some brands of plates quinol, with prolonged development, tends to give an obstinate stain. It is best used in conjunction with metol.

Metol Quinol—Water 20 oz., metol 8 gr., quinol 12 gr., soda sulphite  $1\frac{1}{2}$  drams, soda carbonate  $1\frac{1}{2}$  drams.

Metol—(A) Water 10 oz., metol 5 gr., soda

*tigate the advantages offered. You won't regret the investment of 25c in a set.*

*There are a great many press photographers who use the Cooke lens. And if you ask why, the answer can be nothing other than that the Cooke lens makes good under the most varying circumstances under which the press man has to work. The Cooke lens has the power of giving wonderfully keen definition, and there is really no motion too quick for it to*

*stop. This is the lens you should consider. The catalogue explains more fully and you can get it from The Taylor-Hobson Company, 1133 Broadway, New York City. It contains some very useful information about lenses in general.*

*Have you ever tried any of the Agfa-Metol manufactured by the Berlin Aniline Works, 213 Water Street, New York City? Their well known "Agfa" chemicals never make the*



sulphite 2 drams, soda carbonate  $1\frac{1}{2}$  drams.  
(B) Water 10 oz., soda sulphite 200 gr., soda carbonate 100 gr., metol 10 gr.

Rodinal—(A) Water 10 oz., rodinal 25 min.  
(B) Water 20 oz., rodinal 1 dram, potassium carbonate 30 gr. (C) Water 10 oz., rodinal 1 dram, potassium bromide 5 gr.

Azol—(A) Water 10 oz., azol 30 min. This is also good for films. Potassium bromide may be added in cases of over-exposure.

Advice is frequently issued here for the use of those amateurs who, on one side use more material than is required or, on the other invite equal failure by using too little. Take the case of the fixing bath. Hypo is now so cheap that some workers are quite reckless in its use; others are very unwisely stingy and court all sorts of trouble ere long,

Weekly" have observed that some brands of plates take more time than others to clear in appearance, i. e., visibly fix. (Possibly this longer time may indicate the presence of silver iodide as well as bromide.) Also that some plates are more generously coated with emulsion than is the case with other brands. But taking an average coated plate we may reckon one pint (20 ounces) of the above solution (i. e., 3 ounces hypo) "might" be used for 60 plates of quarter-plate size; but this would be pushing things to a dangerous limit. A far wiser and safer working rule is to allow an ounce of fresh bath for each quarter-plate or, say, two dozen plates per generous pint. At 4 cents per pound for hypo this is under half a cent per dozen plates for the fixing bath.



#### "IN THE SUBURBS."

By C. J. BARNETT, DANVILLE,  
ILL.

FIRST PRIZE, CLASS B, WEEKLY  
No. 39.

DATA: 2-A FOLDING  
BROWNIE; ENSIGN FILM; LARG-  
EST STOP; INST.; APR. 1, 1913;  
1:30 P. M.; PYRO-METOL;  
SELF-TONING PAPER.

in the way of stained or fading negatives. Some little time ago Messrs. Lumiere and Seyewetz went into the question of how much hypo is required to fix a plate, but as their valuable investigations gave quantities in grammes and litres, and quoted plates of foreign sizes (in centimeters) the matter did not receive, in England, anything like the attention it well deserves.

If we add 3 ounces of hypo crystals to 17 ounces of water we get about 20 ounces of solution, containing 3 ounces of hypo, or at the rate of 15 ounces of hypo per 100 ounces of solution. This is a good average strength both for plates and papers. Doubtless the readers of the "Amateur Photographer's

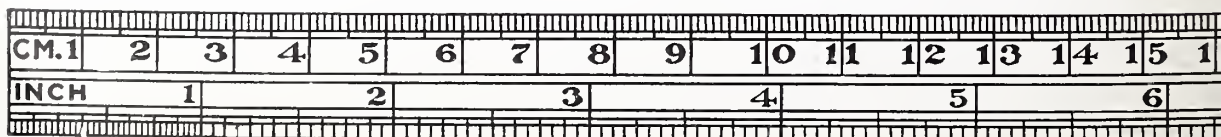
Judging from the not infrequent requests for a cheap and efficient lantern-slide developer, for occasional use, it would appear that there are a good many photographers who have a collection of negatives, and want to make a few slides therefrom for lecture or demonstration purposes. For the purpose hydroquinone, otherwise quinol, is eminently suitable, and here is a formula that will be found to work well with any good lantern-plate provided the solutions are not stale and, nota bene, not too cold, i. e., not below 60 degrees F., and preferably about 65 degrees F. Take a couple of clean 2-ounce bottles, A and B, with good sound corks. Into A put 1 dram of soda sulphite and nearly fill the bottle

first visit without a very close friendship resulting—one that lasts a lifetime. Get the "Agfa" booklet and try "Agfa" products. The "Agfa" booklet is one you MUST have. It contains hundreds of formulae, all of them valuable, tried and trusted. Cost to you, 10c and an "Agfa" label. And mention the A. P. W.

Senco Cameras, accommodating spool or roll film of any standard manufacture, were introduced to the photographic public just a

year ago and received a most cordial reception. These instruments are now made in all the recognized sizes and are light, easy to manipulate and very complete in their adjustments. The Senco Camera Mfg. Co., Rochester, N. Y., who manufactures Senco Cameras, have just issued a new catalogue. See their advertisement in this issue.

No amount of advertising will build up a firm foundation for a business if the product



with warm water. When the sulphite is dissolved add 4 grains of potassium bromide and 16 grains of quinol. Then fill up the bottle with water. Into B put 16 grains of caustic soda (sodium hydrate) and fill up this bottle also with water. To make up a developer, take 2 drams of solution A, 2 drams of B, and add water to make a total of 1 ounce. Note the time which elapses between pouring on the developer, i. e., the first appearance of the image—say, one minute—by way of example, and then continue development about four times this—say four more minutes, or a total time of five minutes. As to cost, quinol per ounce 11-12 cents, soda sulphite per pound 12 cents, potassium bromide per ounce 2 cents, caustic soda 2 cents. The last named must be kept in a well-closed bottle. Between the cork or stopper and bottle-neck introduce a piece of waxed paper, and lightly smear the inside of the bottle-neck with a touch of vaseline. The above solutions do not keep very long in good order, and when stale are liable to give stains which are practically irremovable.

## Perspective and the Lens

IT may sound astonishing to some, but it is nevertheless an undoubted fact that, strictly speaking, the focus of the lens does not in the least affect the perspective of the picture. Putting on one side lenses that distort badly, lenses that the photographer is not at all likely ever to see, much less to use, it is correct to say that the picture given by every photographic lens is, in perspective, the same.

If we could imagine ourselves provided with a camera with some universal fitting, so that it would take any lens we wished to screw into it, and a dozen or two of the most widely differing lenses on the market, we might use them all in succession from the same standpoint, and we should get a series of photographs in which the perspective, or drawing of the picture, was exactly the same. Some of them might cover a large plate and some a small one, some would work at a

large aperture, and some would want a lot of stopping down. There might be trifling differences between the pictures at their margins, but if we examined on each print that part of the picture which appeared in all, we should find it identical in drawing. Its size or scale might be different, but if we made an enlargement from each, so that the size of any object in the picture was the same in each enlargement, we should find that all the enlargements were alike; so that if we laid them in a pile, with two principal points in each coinciding, and were to thrust pins through the pile at all the chief points of the picture on the top, the pins would pierce the same points in the picture right through the pile.

If we found that the perspective of the view which appeared on all the negatives seemed to be wrong in one, it would seem wrong in all; if it appeared right in one, it would be right in all.

The sense of truthfulness or falsity in the perspective is governed entirely by the angle of view, and by the position of the plate. For the moment we may ignore the latter, and consider that the real cause of the feeling that the perspective of a picture is wrong is that, in almost every case, it includes too wide an angle.

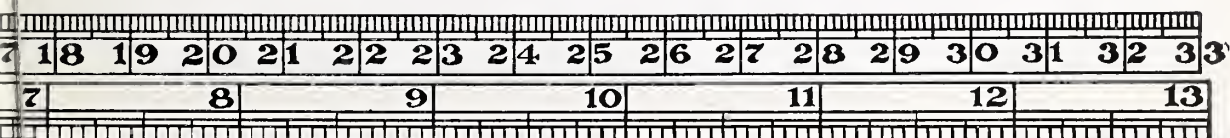
If we take such a picture and proceed to cut it down, removing, say, a quarter of its width off each end, and a quarter of its height off top and bottom, we reduce the angle of view included, and at once the feeling that the drawing of the picture is wrong is reduced, or more probably it entirely vanishes.

This is very well seen in such a case as that of a horse and cart taken with an ordinary hand camera and lens from a point nearly in front of the horse's head and fairly near to it. Everyone knows that the violent perspective of the picture makes the horse's head look prodigious, and the cart a mere insignificant detail in the background. But if we

is inferior. Wollensak lenses have stood the test. There is hardly a city in this country so small that in it you will fail to find the proud owner of a Wollensak anastigmat. Ask your dealer for one on trial. Write today to the Wollensak Optical Company, Rochester, N. Y., for their complete catalogue. It will help you to arrive at a decision regarding the lens YOU need.

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special delight in making prints. There is no wasting of paper or throwing out of spoiled prints, because Argo is truly called the "no trouble" paper and its latitude makes possible good prints from nearly any kind of a negative. The Defender Tipster tells the story. You can have a copy if you drop a line to the Defender Photo Supply Company, Argo Park, Rochester, N. Y., and say you saw it in the A. P. W., which is quite an assistance to us.







"INTERIOR."

BY JOHN A. WILSON,

TENAFLY, N. J.

DATA: CENTURY GRAND  
SENIOR; GRAY WIDE ANGLE;  
HYDRA; F/32; 20 MIN.; 3  
P. M.; MARCH; HYDRA  
PYRO FORMULA; AZO "F"  
HARD STRAIGHT PRINT  
FROM NEGATIVE, WHICH  
SHOWS NO HALATION.

trim this down until it only just includes the head of the horse, this looks quite natural, and is, in fact, drawn as an artist would draw it, or would at least try to do so. It is quite clear, therefore, that it is not the lens which gives us the feeling that the drawing is wrong, or we could not remedy the matter with a pair of scissors.

The perspective being due to the angle of view included, it follows that with any given subject the perspective depends upon the position of the camera; since this decides the angle included.

*What is the Angle of View?*

To make this clearer, let the reader draw a straight line to represent the subject he wishes to photograph, and some distance above it let him put a dot to represent the position of the camera. He can then draw two straight lines from the two extremities of the first line, to meet at the dot. The angle formed by these two lines at the dot will represent the angle of view. The further the dot is from the subject line the narrower the angle

made by the two lines; hence, the further the camera is from the subject the narrower the angle of view. So that the unnatural or unpleasant perspective often seen in photography resolves itself into the use of a standpoint that is too near the subject.

How, then, does it come about that it is attributed to the use of a wide-angle lens? The explanation is that, at one time at any rate, a view could not be taken from a standpoint undesirably near unless a wide angle lens was used—the lenses in general use would not include so much of the subject on the plate. High-class modern lenses are mostly wide-angle lenses, in that a comparatively short focus lens will cover a comparatively large plate, and many photographers are equipped with lenses that are too short in focus if the whole of the plate which they will cover is to be used.

*The Remedy for Unpleasant Perspective.*

The remedy is, not to get a lens of longer focus, unless other things make this advantageous, but not to allow the lens to govern

*The No. O Ingento, placed on the market by Burke-James, 242-248 E. Ontario St., Chicago, Ill., is constructed entirely of metal. The body is covered with genuine leather, levant grain. The metal parts are nickel-plated brass. The bed and back are of aluminum. The front is automatically extended and is self-clamping, the camera being ready for immediate use upon the drawing down of the bed. The present model is fitted with a fixed-focus achromatic meniscus lens of*

*high quality, speed U. S. 8. Later models will be equipped with double Rapid Rectilinear and anastigmat lenses, provided with an ingenious focusing device. The shutter is automatic and gives time, bulb and instantaneous exposures. Two tripod sockets—but what is this, anyhow? Their catalogue can tell you better than we can. Write for one to the above address and mention the A. P. W. Incidentally, ask for their large catalogue. They have a very large number of exclusive novelties.*



the standpoint. We must get as far from the subject as we reasonably can, so that, say, if it is a quarter-plate we are using, with a  $4\frac{1}{2}$ -inch or 5-inch lens, the whole of the picture we want can be got upon a plate certainly no larger than lantern size. We can always enlarge this as may seem desirable. Never should the photographer allow himself to be tempted to go nearer to his subject, just because by so doing he gets it larger on the plate. That way unnatural perspective lies.

R. C. B. in Photography.

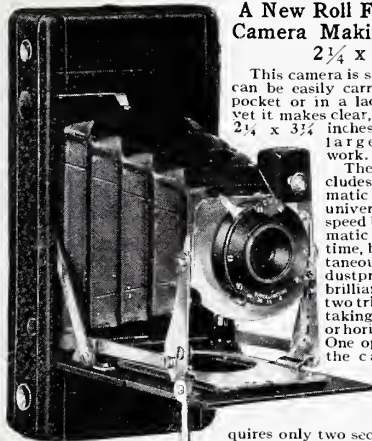
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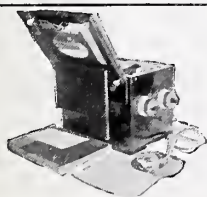
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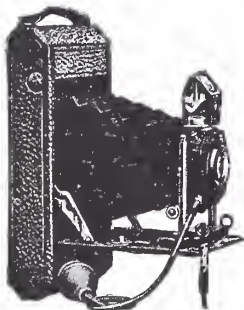


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For Instance on Page 27 You Find

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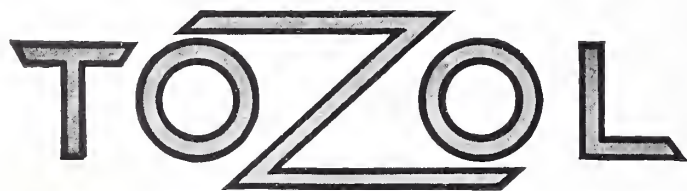
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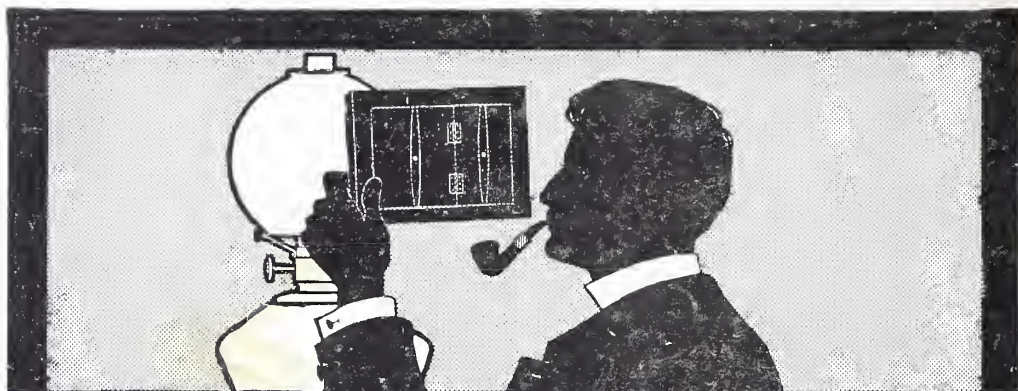
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